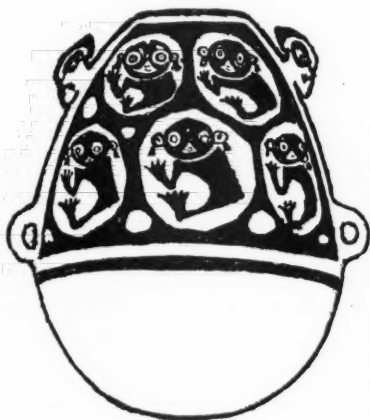


# DESIGN

Vol. XXVI, No. 7

SYRACUSE, NEW YORK

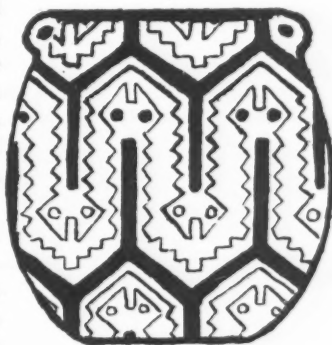
December, 1924



## THE POTTERY OF ANCIENT PERU

A VISIT to the floor devoted to old Peruvian pottery and textiles, in the New York Museum of Natural History, is, to the potter, inspiring beyond all expectation. A short time ago we strolled down the long room, stopping at each case in succession and jotting down in a note book a shape here, a decoration there, till finally the pages were all filled, and still there was more to follow. We were forced to leave with what gleanings were already made.

The illustrations to this article constitute the better part of these notes and are astonishing in wealth of inspiring material. It seems impossible to believe that in ages so long past such a diversity of ideas existed, and such a feeling, not only for form and design, but for the interesting application of the design



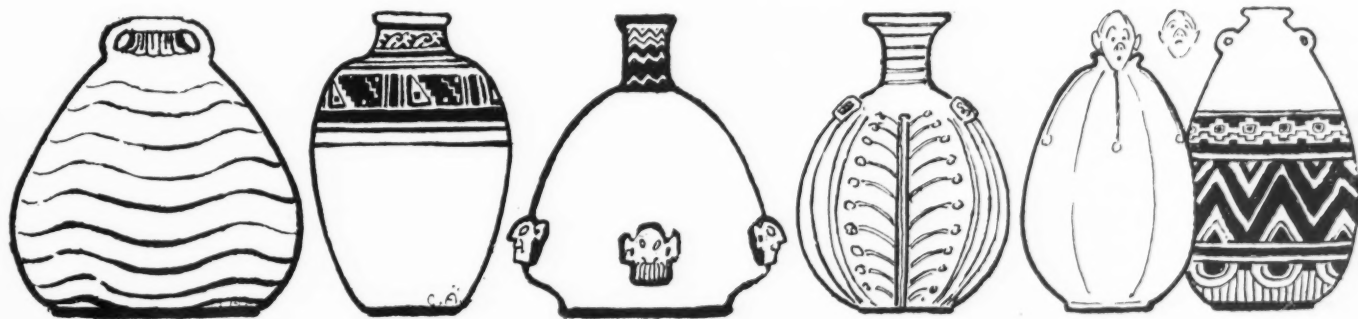
motif to the form. Most of the notes are shown just as they were made; a few are more carefully drawn but in no case have we departed from the original form or method of decoration. The designs were necessarily not carefully drawn in detail, but enough to give the character of the motifs and their placing and arrangement as decoration.

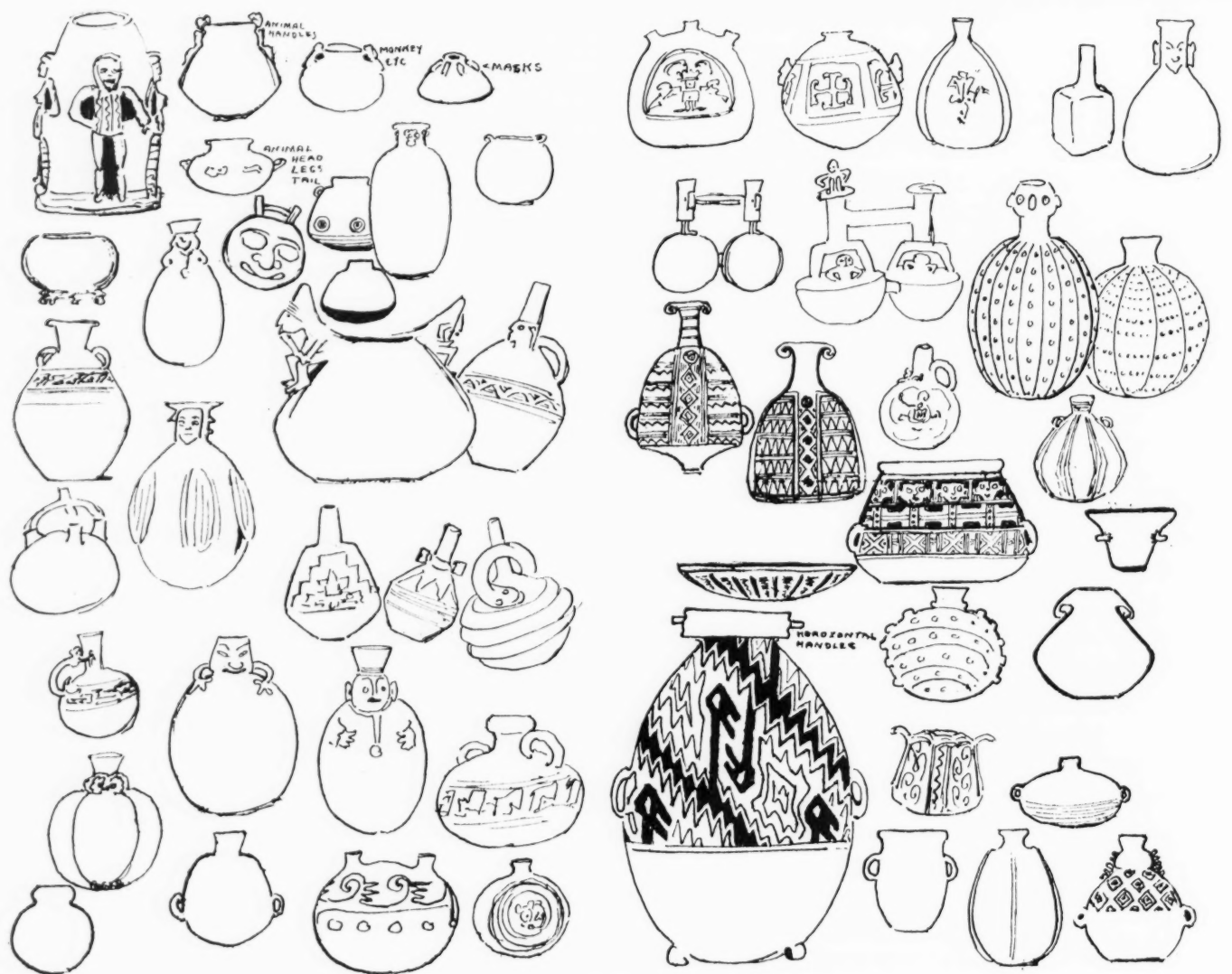
It will be seen that the ancient Peruvian potter had not a "one track" mind. Such a variety in line and arrangement is almost unbelievable in a primitive people. While crudely executed, everything has the air of having been drawn quickly with the brush, no wiggling or patching, but evidently an understanding of just where, on the pot or vase, the decoration would be most effective, and what type of arrangement would best fit the form; sometimes a simple medallion, well considered in regard to the surrounding space; sometimes a band decoration on just the part most needing decoration; or an all over pattern drawn free hand, yet evidently already placed in the mind; sometimes a series of horizontal bands giving a feeling of diversity in unity which intrigues the observer, the widths varying interestingly, and each band decorated with a different, yet harmonizing, design; then again a combination of vertical stripes with horizontal decorated bands covering the panels between, and always, or almost always, every panel different, yet giving the general feeling of unity and rhythmic repetition. Sometimes the repetition of a large unit around the bowl or jar, leaving a plain space above or below, most agreeably restful. Then again some grotesque animal or man tickles the fancy, appearing just on the spot suggested by the shape itself, or leaning over the bowl or vase in rude sculpturing in a most amusing way.

Borders are used at top or at bottom, evidently placed with sure feeling of the part most needing decoration, and again designs giving the effect of panels running up from the base or down from the rim. Sometimes diagonal bands most strikingly designed and boldly placed give an air of distinction and the beholder does not realize that it takes skill to place a diagonal stripe on a round object and repeat in always the same slant.

Indeed every known type of treatment of a pottery surface can be found and always with the same freedom of brush work. The colors used are always interesting and harmonious though limited in variety; grey greens, dull blues, reds, ochres predominating, with much dark brown and warm yellow brown in lines and intricate patterns on the buff or greyish pottery. But most amazing of all is the variety of forms, from the small bowls to the large, flaring or straight, round or flat bottomed, bottle shapes, with short or tall necks, high or slanting shoulders, or round bellied, with arms akimbo for handles, and often with the neck swelled to accommodate the modeling of a face.

Quaint beasts or figures peer over the rims or climb up on the sides for handles. Often two or four of these round bellied bottles are joined together, for what purpose originally we could not guess but were intrigued with the thought of possibilities for flower holding. The proportions of these bottles are always quite just. One never feels that the neck is too long or too short for the body. Huge jars used doubtless for water carrying and flattened with horizontal handles for passing straps through, interesting both in form and decoration, show that even the common people enjoyed all the artistic privileges of those days. Many flattened flask like forms suggest that individuals may





have carried their liquid refreshments in their hip pockets even as today.

The most highly decorated of all forms is that with the amphora shaped base, sometimes flattened, sometimes pointed. These have also the horizontal carrying handles at the widest point, though often quite small, one would think, for carrying purposes. An interesting form, for what purpose it is impossible to guess, is an oval body with short neck, usually treated as a

fish or other animal and evidently hand built.

We do not know whether the ancient Peruvians used a wheel for the round shapes, but it is evident that the great majority of the shapes must have been hand built. We are filled with admiration at the originality, ingenuity and skill shown, and thankful that the dry climate and the customs of the Peruvians have preserved for us such a book of art to study.

The chief value of the study of this pottery of ancient Peru



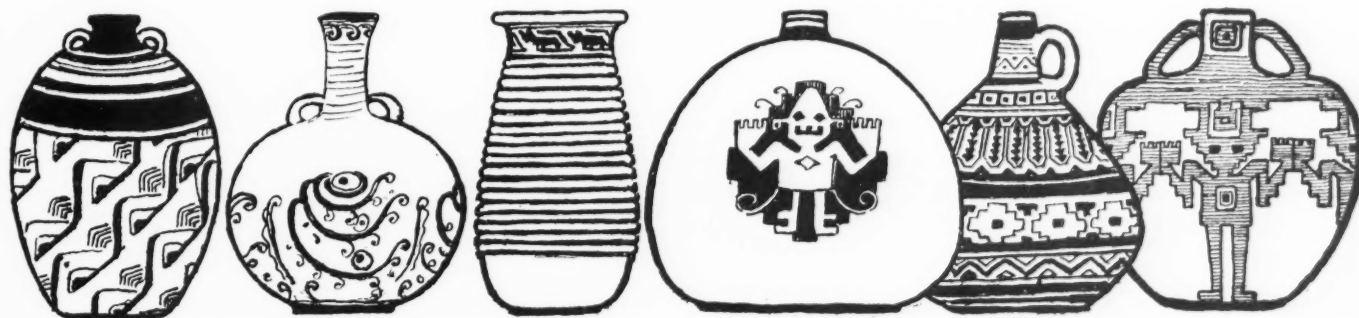


is in the almost limitless suggestions, not only for pottery, but for crafts of all kinds. The types of design units and the methods of arrangement are equally applicable to metal or leather work, to basketry, embroidery, or to carving, modeling, etc. The method of reducing familiar objects, the puma, fish, man, etc. to decorative units is a lesson in itself. Symbolism in design could hardly go further and still be recognizable. As a study of spacing, balance and rhythm, dark and light, in fact of all the requisites of good design, no group of modern pottery could even approximate the work of these artists of the days before history. One marvels at the civilization that must have then existed, and is filled with despair that the book of Fate has closed on that period, and only the faintest shadows can be found on the scanty, loose pages left for our perusal; but even these are priceless.

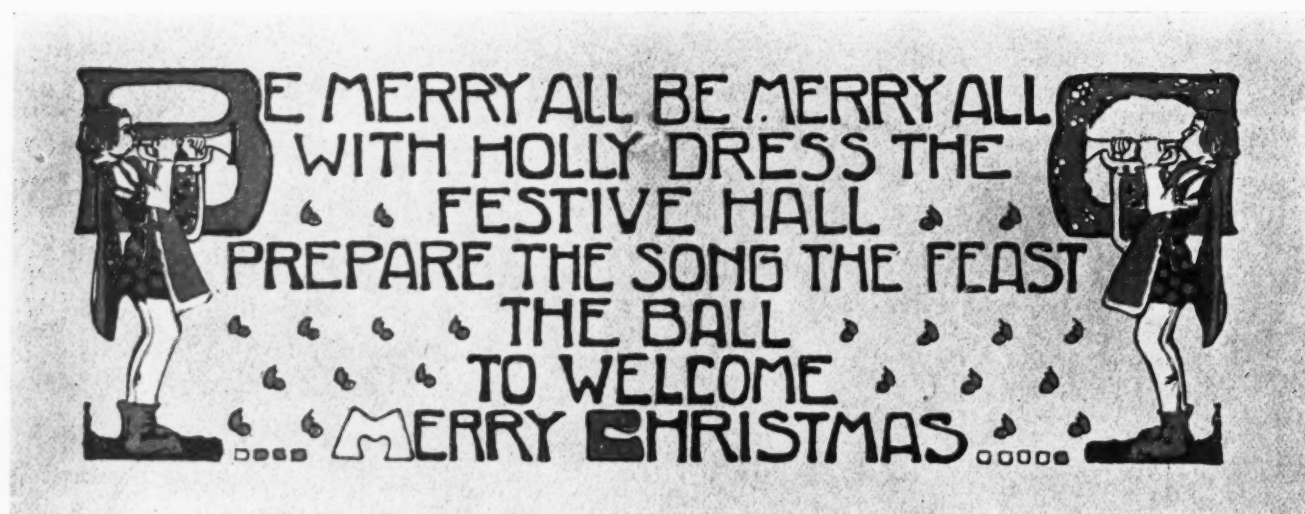
The china decorator will find in these records innumerable suggestions not only for the placing of the decoration on the ware, but for the reducing of motifs to decorative units. The

worker in batik will find material particularly adapted to his craft; here is unlimited material for the worker in textiles, in fact there is no craftsman who cannot here find inspiration.

One may spread out this treasure before the students of design, but, as in the old adage "You can lead a horse to water but you cannot make him drink", only those will glean something of value who are thirsty and who have in themselves the power of recognizing a fine thing when they see it. Some—a very favored few, for "many are called but few chosen"—will, by the study of these records of our artistic past, be so illuminated that, by their light, they will be able to see in their own minds ideas not easily traceable to the object of study, because they have simply absorbed the principles of design therein illustrated, and with them have builded up something quite their own. There is nothing new under the sun, only new ways of seeing, by combining old ways of seeing with new ways of thought.







CLARA STROUD

## CHRISTMAS GREETING CARDS

*Ida Wells Stroud*

**A** GAIN it is almost time for the glad greeting, "A Merry Christmas and a Happy New Year," to go ringing round the world, carrying its message of love and cheer. On what kind of a card will you send yours? What would be most appropriate? One that you design for yourself would have the charming personal touch that a "store one" would not, and consequently, it would be more appreciated; it would bear the stamp of the spirit of Christmas,—that is, of putting ourselves into our gifts and our giving.

Many a time have we told ourselves that some day we would get busy and design a card all our own; and so far, that day has not yet come! Why not do it now? Let us put an end to our procrastination and, seizing pencil and paper, begin by making a few sketches of ideas that come to us. Work fifteen minutes on one, then leave it and begin another; just trying to get something on paper so we shall not forget, before having the time to work at it again. Anything suggestive of the season will do, for instance, Christmas trees, trimmed or untrimmed, plum puddings, holly wreaths, Santa Claus, full length or just a head combined with holly in some way, or scudding across a snowy



CECELIA SMITH

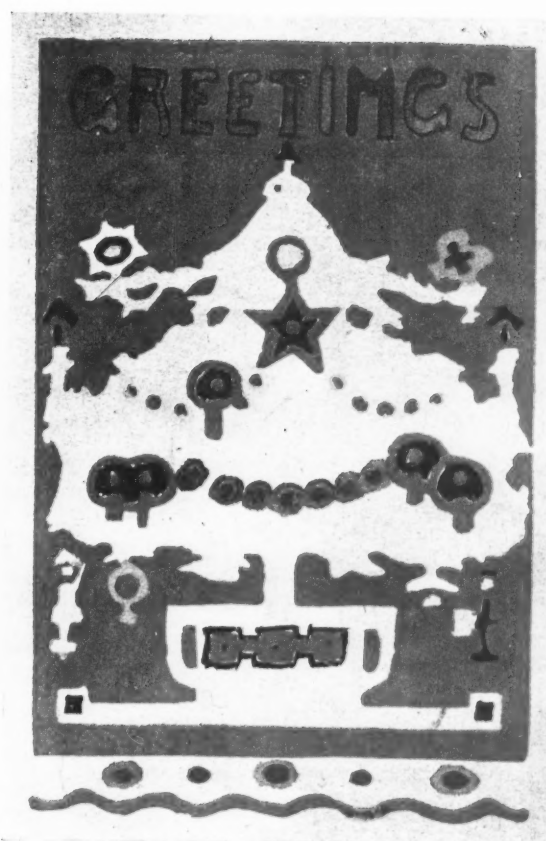


ELIZABETH HODGINS





HILDA FELDMAN



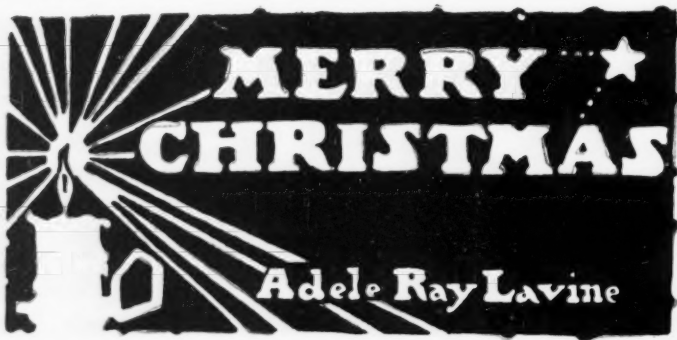
HILDA FELDMAN



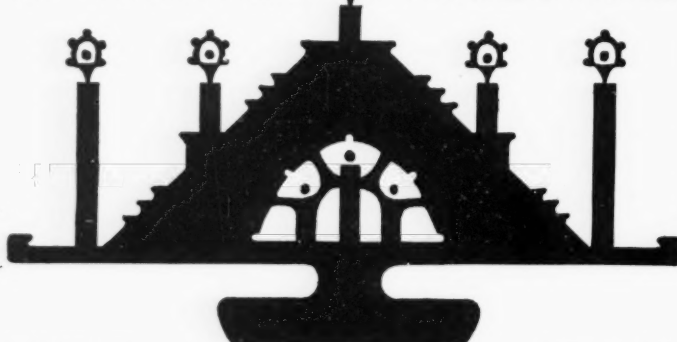
GRACE TURTON



ELIZABETH SCHANZ



A • MERRIE • CHRISTMAS



TO • YOU

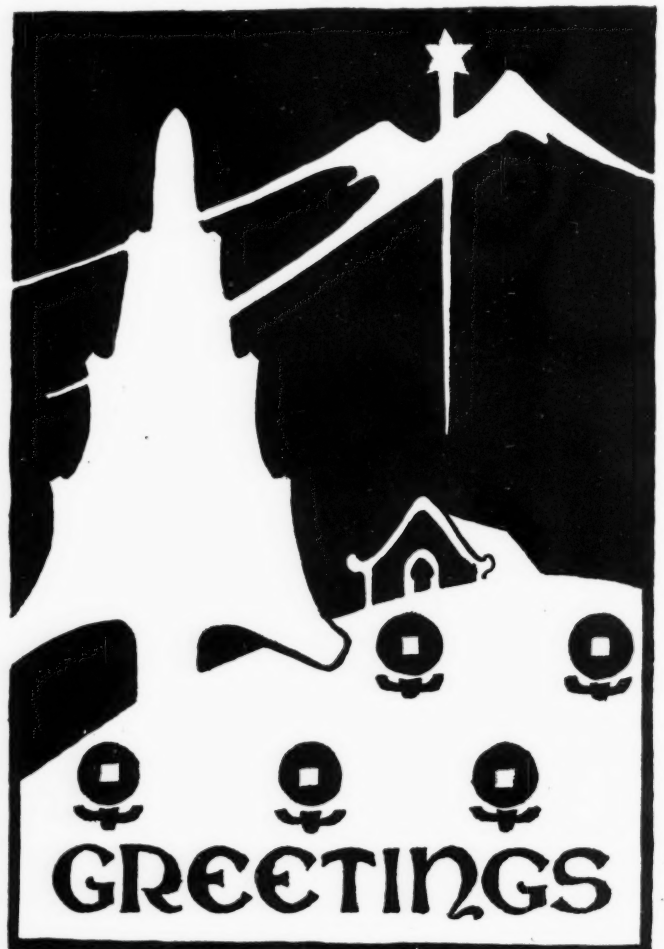
HAZEL VAN NESS



HILDA FELDMAN



CECELIA SMITH

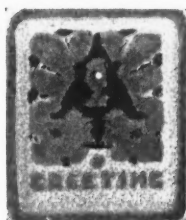


JANE E. RULESON



GRIFFITH TELLER

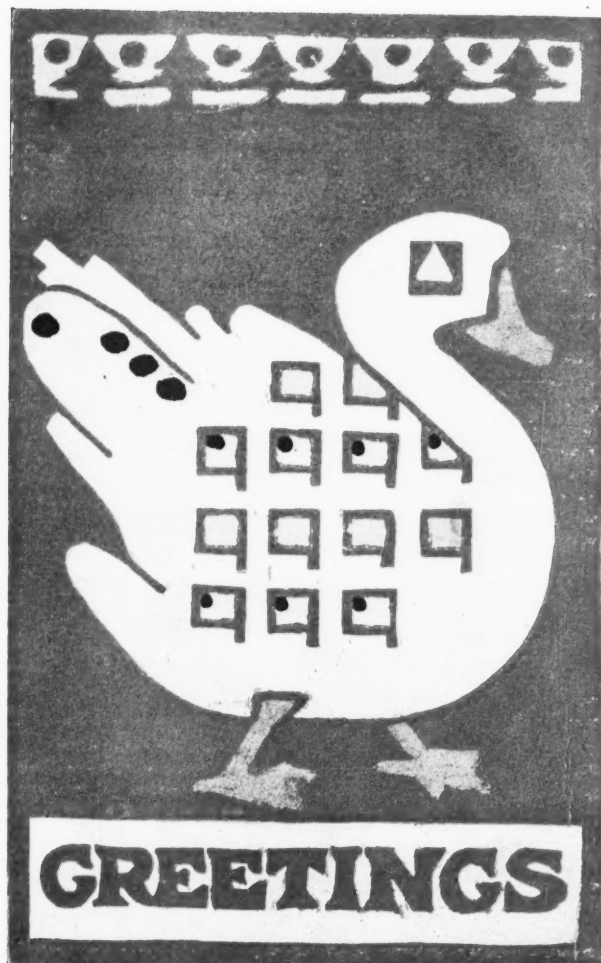
CHRISTMAS CARDS BY PUPILS OF  
FAWCETT SCHOOL UNDER  
IDA WELLS STROUD



R. O'SULLIVAN



ELIZABETH SCHANZ



BOB KITCHELL



RUTH O'SULLIVAN



M. LA POINTE





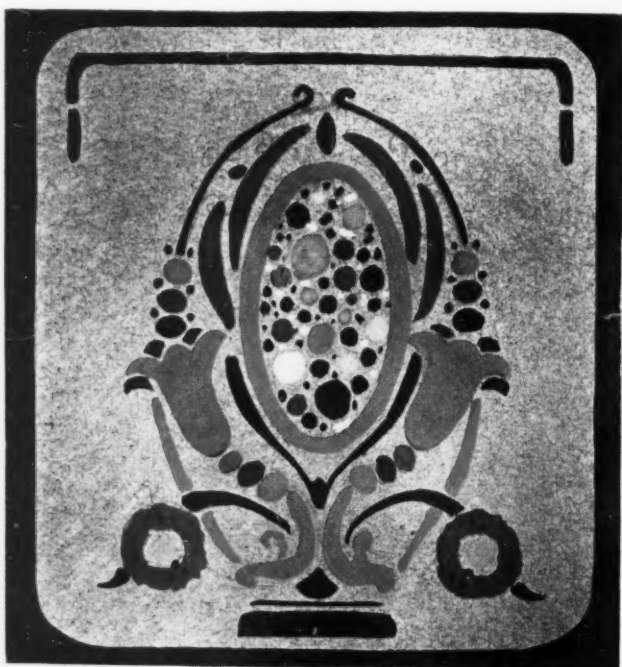
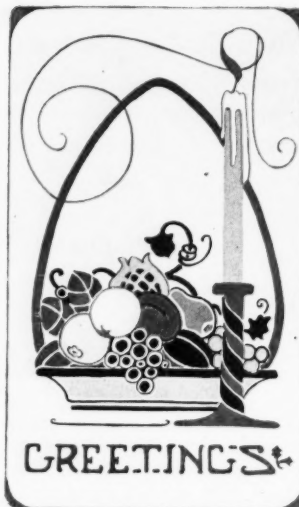
sky in his toy-laden sled drawn by "eight tiny reindeer." There are also the Christmas bell, and a star, or the thought of the Wise Men on camels led by the star, to find the Bethlehem Babe. Other ideas are: the early carol singers, the yule log, candles with elaborated rays and halos that may be used to fill space indefinitely, toys, or even heralds announcing Christmas festivities, for instance, such as we are told of in the following lines:

Be merrie all, be merrie all,  
With holly deck the festive hall.  
Prepare the song, the dance, the ball,  
To welcome Merrie Christmas.

Little ships sailing in, laden with cargoes of good wishes, are also appropriate. Miss Schanz has chosen a large white elephant to convey her load of greetings and a Christmas goose has been used effectively by Mr. Kitchell, another of our illustrators. Miss Feldman uses a very much decorated tree in one of her quaint designs, while the gay and festive bearer of the plum pudding and the scene with the wise men express the Christmas spirit beautifully. Miss C. Smith prefers a madonna

and child. Use any of these ideas, or better still, a purely original one.

Unless you wish to have made-to-order envelopes, begin with the standard size in which they are made, choose one that you like and plan the size of your design to suit a card or folder that will fit into the envelope. If this matter is left until the last consideration, consternation sometimes results, for not only is there added expense for special sizes, but it takes time to get the order out, and trying delays frequently occur. Having the size of your design established by the envelope size, the next step is to select one of the sketches you have made and improve it all you can, by remembering that the composition of dark and light,



WALTER K. TITZE



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WALTER K. TITZE

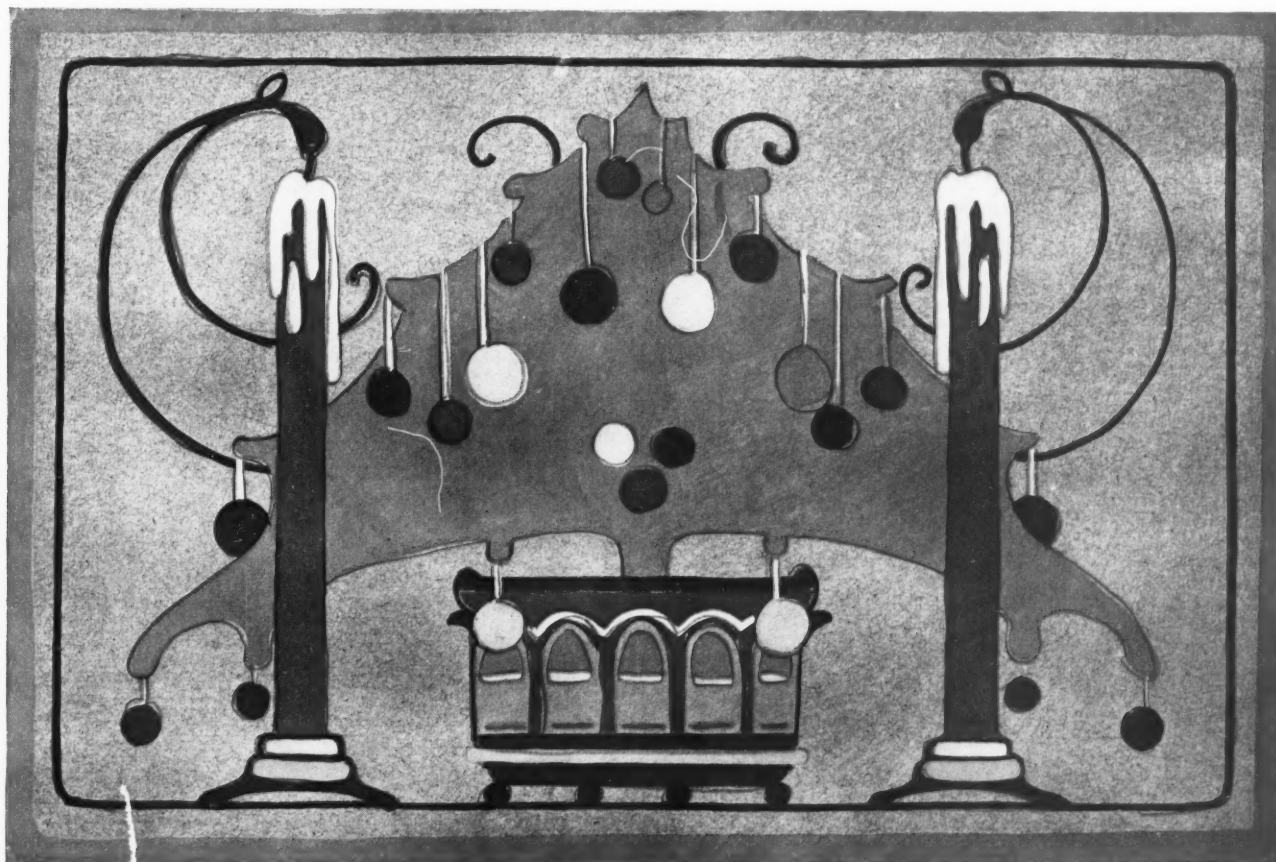


WALTER K. TITZE

and line arrangement are very important, use charcoal and a piece of kneaded rubber so that changes may be readily made. Watch carefully the effect of unity throughout and be not too much occupied with minor details in beginning. Having progressed thus far, let us remember that "Well begun is half done," and speed on our way rejoicing.

The lettering is a very important part and should be given

careful attention so that it, with the picture part, will form a unified and beautiful design. The band of lettering looks well when made the width of the rest of the design and the height of the letters to correspond. Shall we try to have our letters form a border panel strong enough to look well with the other shapes in the design? Simple block letters work out so well in linoleum block, that it is unwise to put extra effort into the



WALTER K. TITZE





making of fancy ones, which may look like a ragged fringe tacked on as an after thought.

A handsome, pronounced pattern of light and dark, no matter what the subject may be, with some jolly spots of snappy but harmonious colors, will be a good mode of expression for any design, and make a most attractive card. Of course, one has many friends and will want a number of cards, so the process of reproduction must be considered. If one wishes to do all the work, the linoleum block is very delightful. These are made by tracing the design onto a piece of heavy linoleum. Be sure to trace the pattern so that when on the linoleum it reads backwards. Then when the print is made it comes out right. An easy way is to paint all parts white that are to be left raised. The bright spots are to be left as lights. The parts to print dark

are left raised and the lights cut away. Small sized wood carving tools are best for the cutting, for though a penknife or razor blade may be used, the small gouges are necessary to do the small curves in the lettering well. For directions for printing the cards, paper, etc., see Easter Greeting Cards in the April number of *Keramic Studio*, 1924. When you see the finished product you will be much gratified. Add to it all a joyousness full of the Christmas spirit and loving thoughts for the recipients and your cards will be far more welcome than expensive engraved ones made up by the hundred, just like thousands of others, and sent with the thought of getting rid of the thing in the easiest possible way. Why not omit sending cards altogether, unless one feels the message they convey.

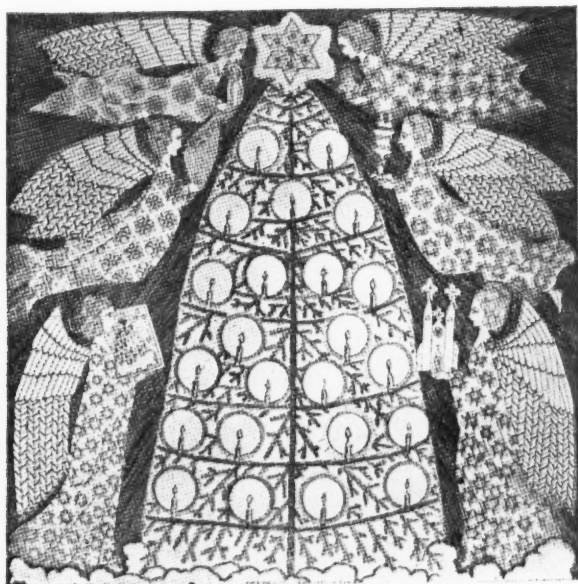


INE PROBST, Age 14—Class of Prof. Cizek

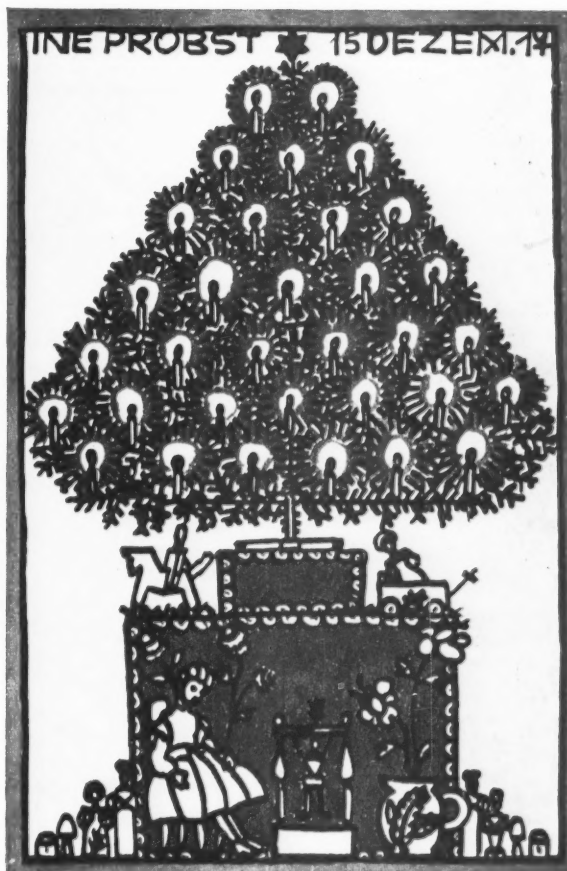


HERTA ZUCKERMAN, Age 14—Class of Prof. Cizek





GERTRUDE BRAUSEWETTER, Age 15



INE PROBST, Age 14

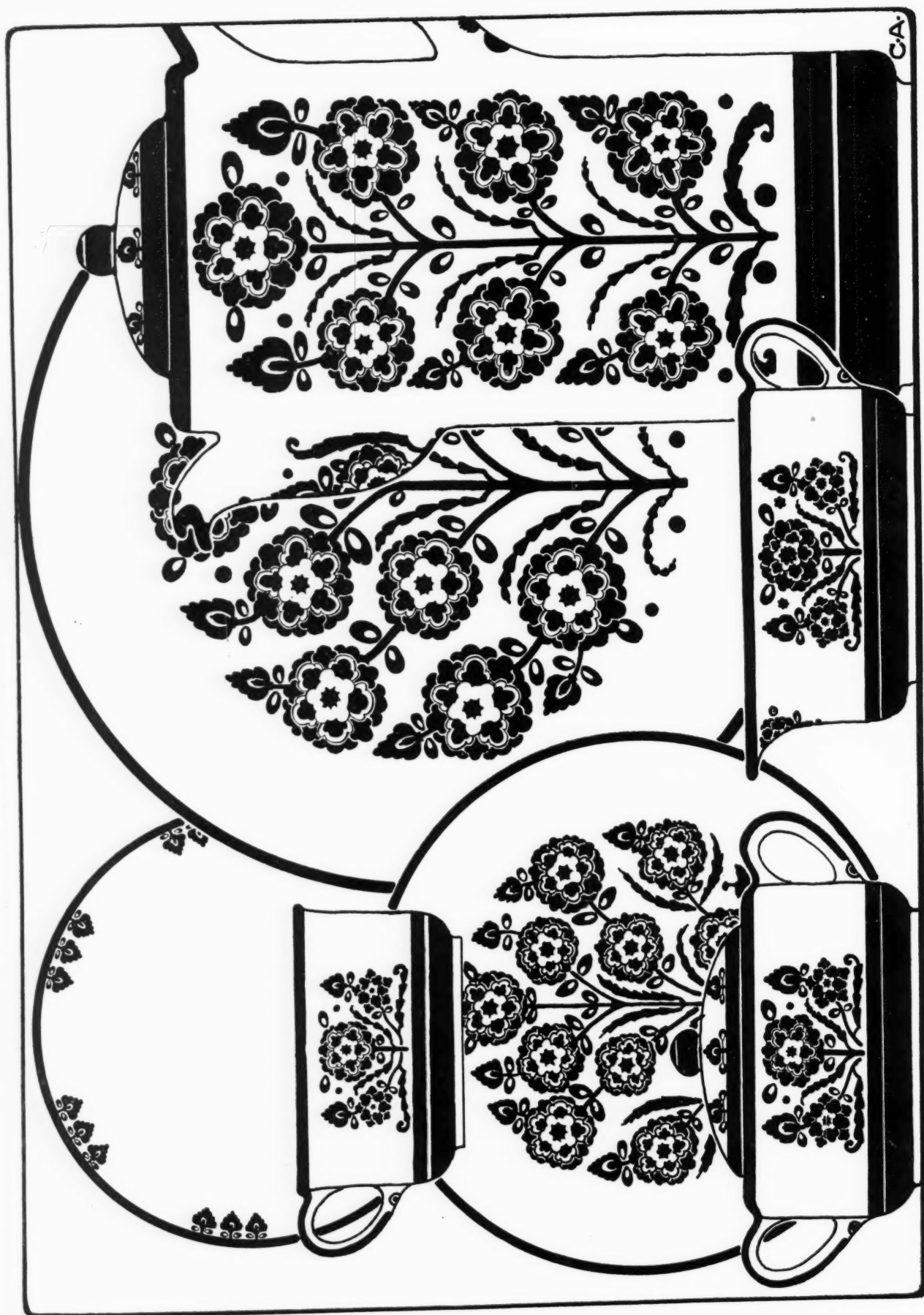


MARIE KIND, Age 12



FRITZ STANZEL, Age 10

CHRISTMAS CARDS DESIGNED BY VIENNESE CHILDREN UNDER PROF. CIZEK



DESIGN FOR TABLE SETS—CARLTON AHERTON







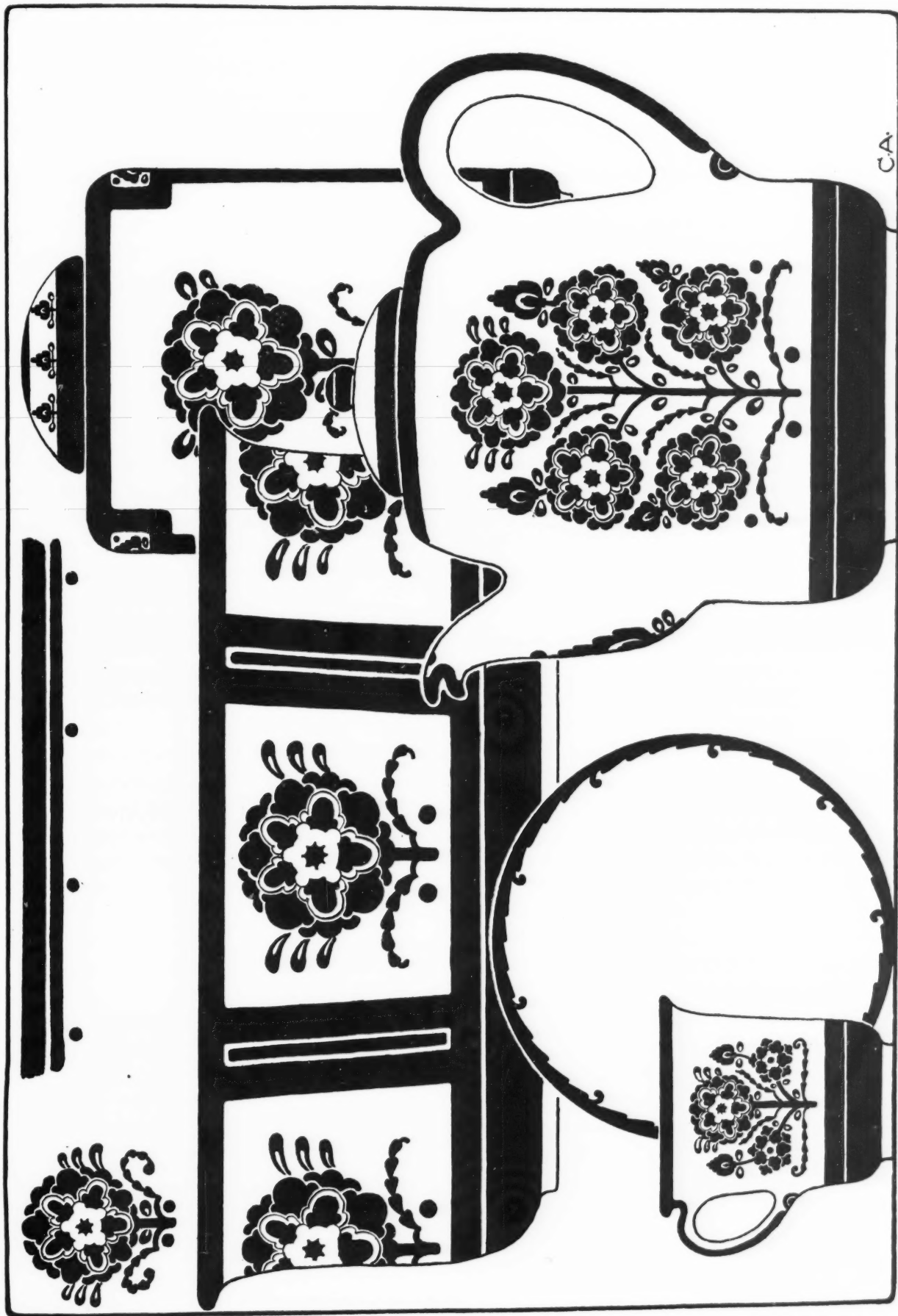
DECORATED CHINA—WALTER K. TITZE



NASCA POTTERY (OLD PERUVIAN)  
IN THE MUSEUM OF NATURAL HISTORY, NEW YORK

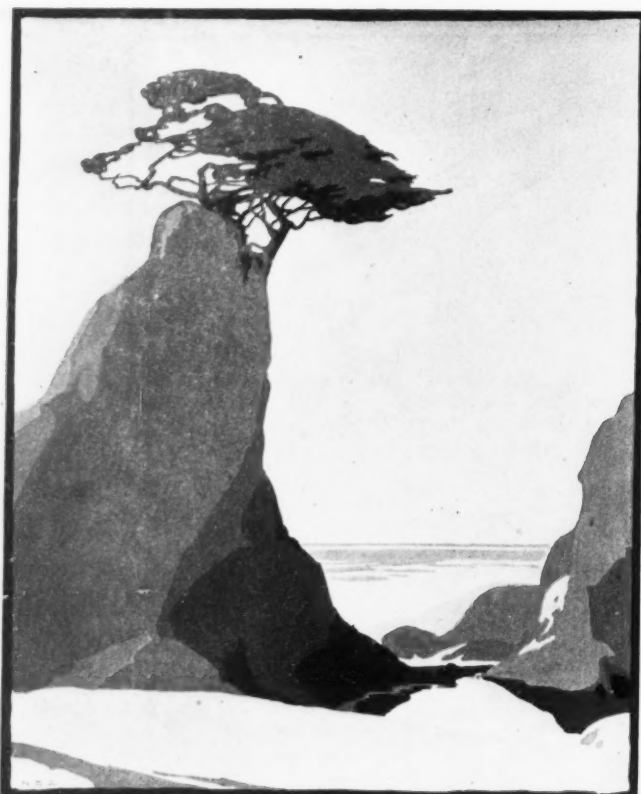






DESIGN FOR TABLEWARE—CARLTON ATHERTON

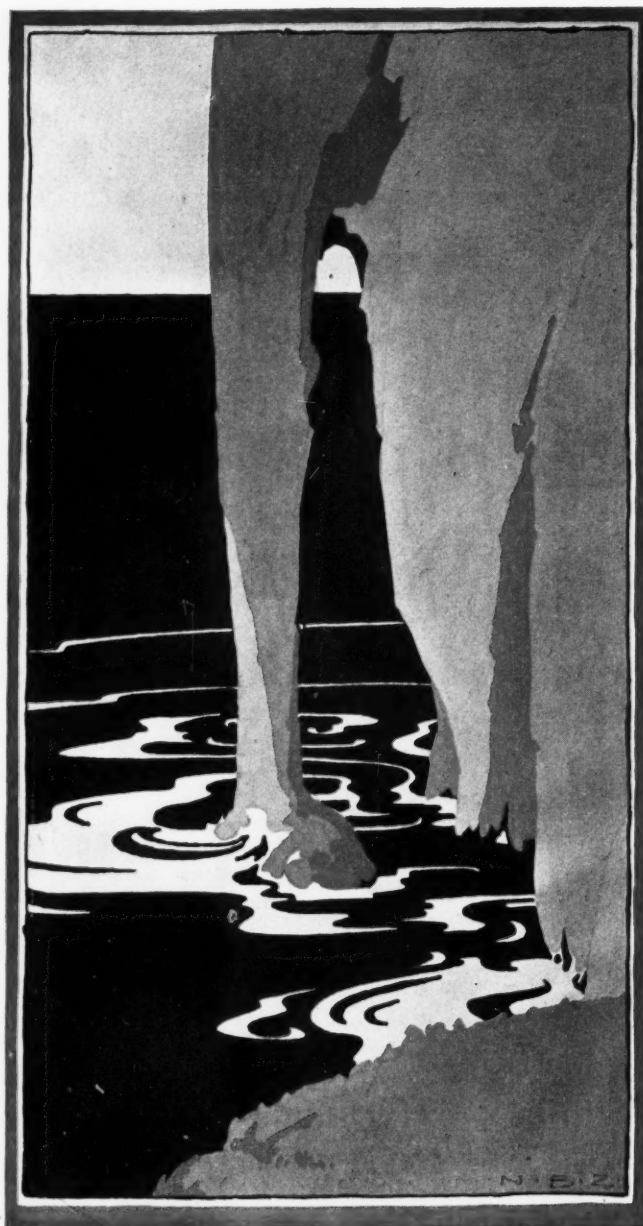
For flowers, beginning with outside row, Arabian Blue, Azure, Lilac, Wistaria, Leaf Green. Long stems and leaves Peacock Green. Spots and small leaves Leaf Green. Bands of any of these colors as desired.

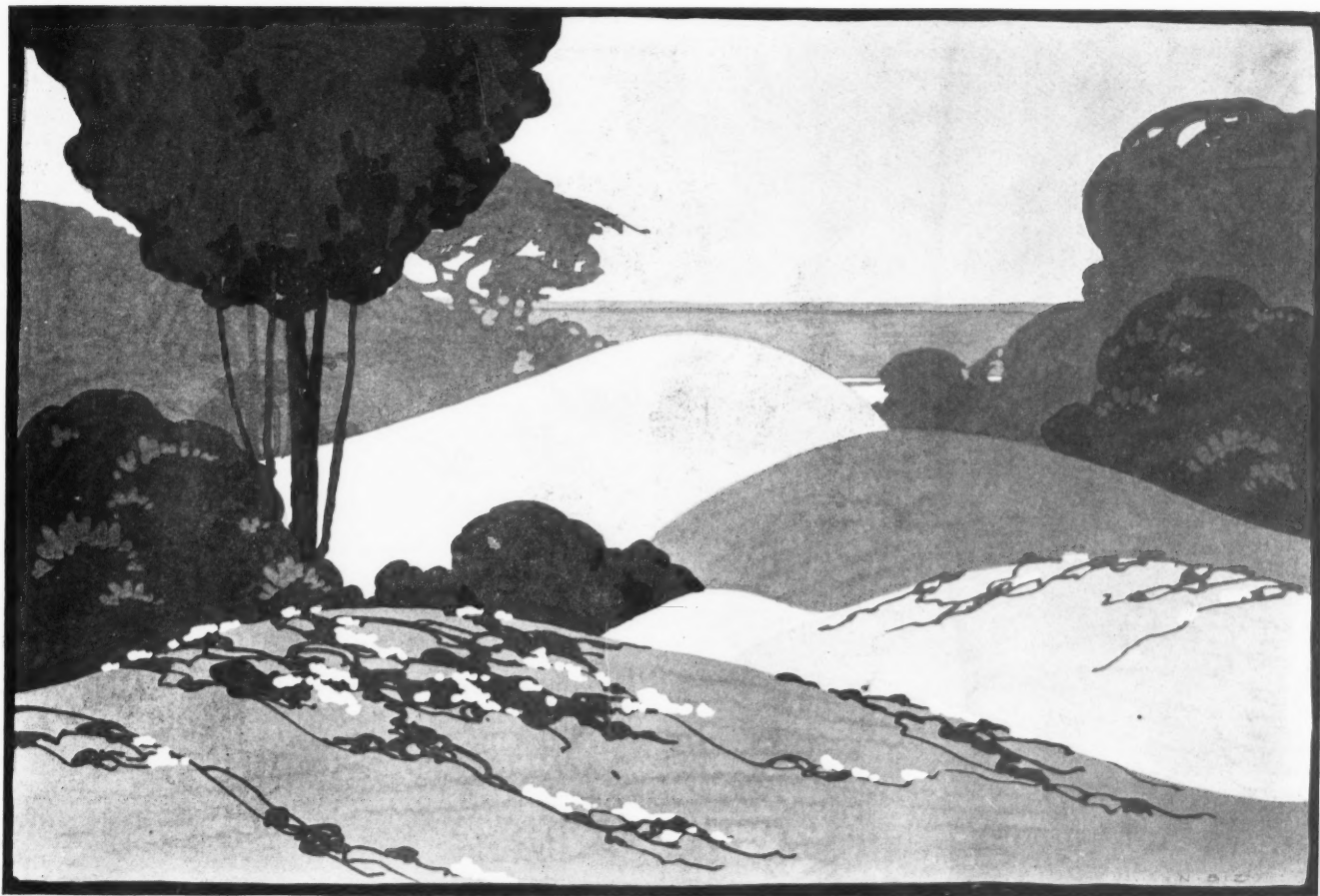


## DECORATIVE TREATMENT OF SEASHORE THEMES

N. B. Zane

STUDENTS of design are familiar with fishes and shells as source material for pattern, and the ships that sail the waves are ancient and highly respected themes for decorative uses. There yet remains much delightful material to be recorded by one's camera and sketch pad from the dunes, the trees and the wave-splashed rocks. Even though there may be no intimate application of decorative studies based upon these forms, one may enrich one's portfolio with a view toward that time when such material is just right for a batik, a carved gesso panel, an ornamental decoration or a simple border repeat. As in the handling of all other nature themes, if one is to achieve a





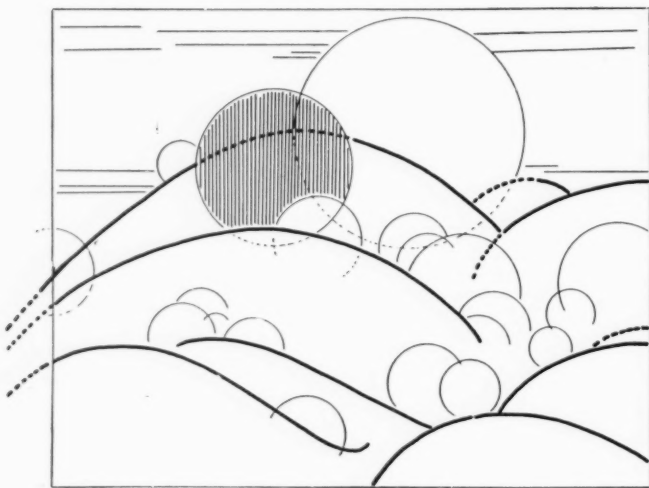
N. B. ZANE





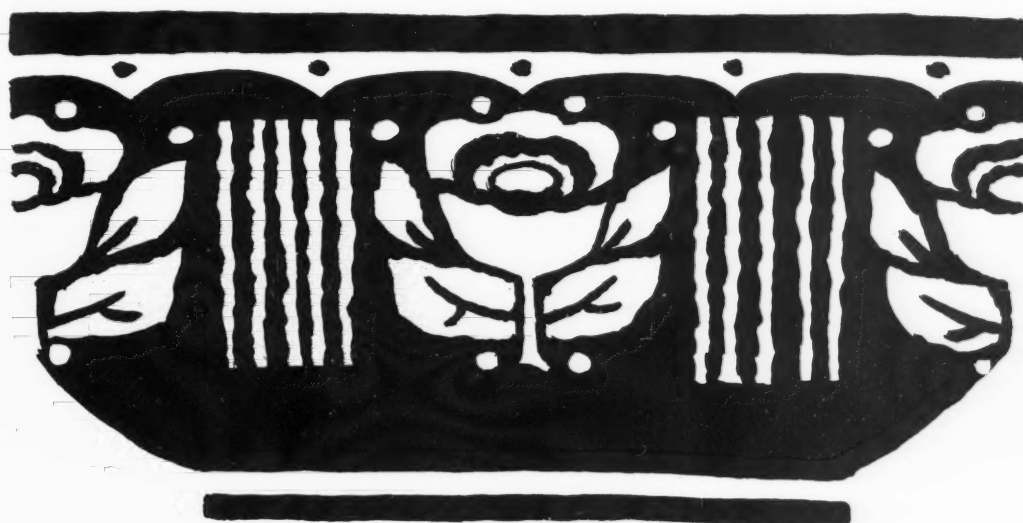
decorative end the student should avoid any attempt at literal interpretation. Think of the subject simply—as reduced to a few definite shapes in a few definite values. Indeed one should spend much more time in studying the subject and planning the composition than in the technical execution on the paper. One should decide upon the decorative possibilities in terms of lines and contrasts and rhythms and then go ahead to carry out that

particular idea. It is a good scheme to make a written statement of one's intentions, for the written expression helps to clarify one's thoughts; and more failures arise from unclear aims than from an imagined lack of ability. Every decorative study should be regarded as an opportunity to enlarge one's experience in handling a certain medium in a certain way for a certain end. If a failure does result and if the previous intention has been clearly stated, one has an opportunity to decide whether the plan itself was wrong and where the error in execution happened to arise. Outside criticism should happen after the student's own mind has been cleared as far as possible concerning the problem.



N. B. ZANE

The accompanying studies are offered rather as a stimulus and suggestion as to the student's work from his own source material. Varying degrees of conventionalization are represented. For instance, one of the studies of sand dunes is fairly near nature in arrangement, showing pattern of sand-verbena on the nearest dune, some faithfulness to tonal perspective in dark foreground notes and light distance, and a free handling of foliage masses. The other sand dune study is very much more abstractly compositional in arrangement—based upon radiating curved lines from a point in one set, and other rhythmic curves to affect the general space division—all these lines relieved or broken by circles and intersecting circles as the diagram will indicate. It is splendid practice to handle the same subject in a variety of ways with regard to varying value relationships and varying stages of realistic and abstract arrangement.



BOWL IN SILVER RESIST—JETTA EHLERS

## BEGINNERS' CORNER

## "SOMETHING OLD," YET "SOMETHING NEW"

Jetta Ehlers

WE have for our consideration this month a problem I think everyone will enjoy working out. The process to be used is known as silver resist. Many of the very fine old pieces of silver lustre, beloved by collectors, were done in this manner and therefore it is really a very old method. In another sense it is very new for few people seem to know anything about it.

It is very simple to do and so effective that it makes a most satisfactory problem for the beginner. For the more advanced worker who is also a designer, unlimited possibilities lie in this sort of work. The more freely one can work the better, and it is a positive joy to design directly on the china with the resist, striving for a nice flowing rhythm in the decoration. But, tho that may be for a few, there are many suitable simple designs to be found in back numbers of this magazine which may readily be adapted to the needs of the beginner.

You will notice that the bowl design is in white against a black ground. This white part you will cover with the resist, all of the black portion being silver lustre. Make a careful tracing of the motif and bands, and transfer to the china. If the graphite impression paper is fresh the outline is apt to be very heavy and oily. To avoid this lay the paper face up on some hard surface and rub lightly with a tuft of absorbent cotton which will remove the surplus black. The reason for doing this is that lustre will "curdle" if it touches the oily outline. Of course you may get around it by bringing your resist well up over the tracing line, and yet that may spoil the "balance" of your drawing. It is better to use as faint a line as you can get along with. Having done the tracing you will now prepare the resist.

This is composed of French chalk (powdered) mixed with a solution of gum arabic, dissolved in water, or lacking this, just plain every day mucilage will turn the trick. Place some of the chalk on a clean saucer or tile. Add the medium, using only enough to bind it rather stiffly together. A very little will do this. Thin with water; properly mixed it will flow freely from the brush, and tho thin, will not run over the line of your design. It will dry very soon after its application if correctly prepared. Use a Sable outlining brush for this work, a number one for fine

lines, etc., and a number three for larger areas. You may build the resist quite high without fear, but all that is really necessary is to have the china solidly covered. When you have finished this step in the work you will next proceed with the lustre. While the cost of silver lustre may seem rather high an amazing lot of work may be done with one vial of it. For this part of the process use a number six square shader. Before applying the silver lustre see that the china is absolutely clean and free from lint or finger marks. Fill the brush well and then paint in the entire surface of the bowl with the lustre, getting well into the small spaces of the pattern. The lustre will smudge into the resist, but do not be at all concerned about that. Silver is one of the opaque lustres and therefore is not to be padded. Spread the brush well in painting it on and do not go back into what you have already laid in. Half the poor results in working with lustres are due to this fault. It is a bad fault in almost any branch of china painting for that matter. Learn to work accurately. Think out ahead what you want to do, and then proceed to do it with as little fussing as is possible. But to go back to our bowl; when you have finished putting on the lustre, stand the piece *aside* to dry where it will be free from dust. This will take but a short time. Do not touch the unfired lustre with your hands. Protect it with clean soft tissue paper or old silk in the handling. You will be surprised, I am sure, when the piece has been fired to find that all of the resist has disappeared. There with nice clean edges you will find the design in white against a silver lustre background. You will be delighted with the result and will, I am certain, want to try out many other pieces.

For our "don't's," I would say; Do not be alarmed at streaks in the lustre as you paint it on. Unless they are very heavy they will disappear in the firing. Do not attempt to lay fresh lustre over that which has already "set." It dries so rapidly that this will only result in an unsightly mess. Do not use turpentine with this or any lustre. Clean with alcohol or lavender oil.

Do not, when through working, leave the brushes clogged with lustre. Clean thoroughly in turpentine or alcohol and then with soap and water. Doing this the brushes will last twice as long, and what is more, will be in perfect condition when next you wish to use them.

Do not let the resist become "stringy" but add more water from time to time to keep it flowing well.

Do not leave any accidental spots of the resist on the china,

as of course, wherever the resist is, the silver lustre will fail to take.

And just one last word; any resist which may adhere after

the firing may be easily removed by wiping with a cloth. Other pieces in the kiln will not be affected by the resist, which woman-like has the two last words!



BREAKFAST SET IN SILVER LUSTRE—NELLIE HAGAN

Bright colored enamels can be used in centers and spots or in the entire design.

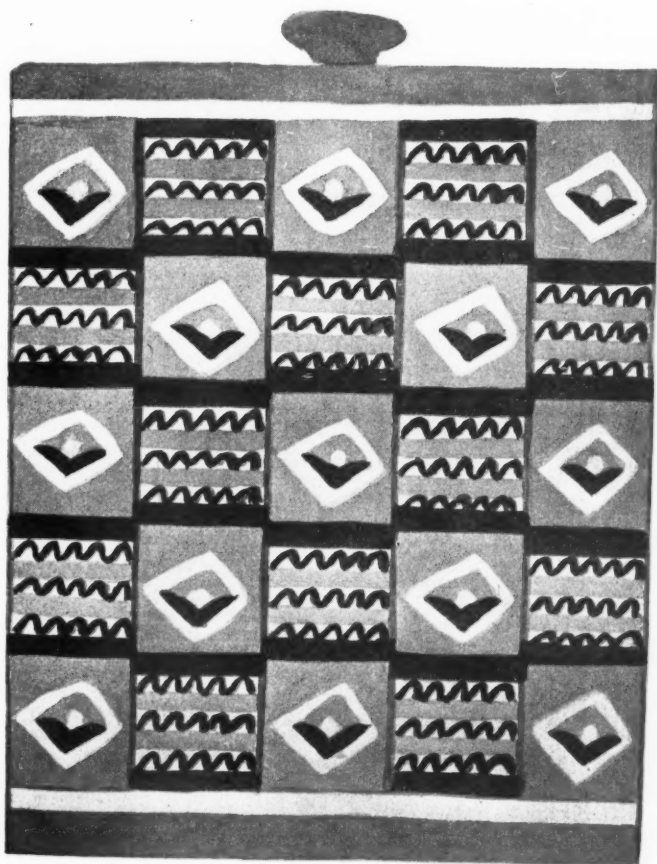




PERSIAN 12th CENTURY—METROPOLITAN MUSEUM



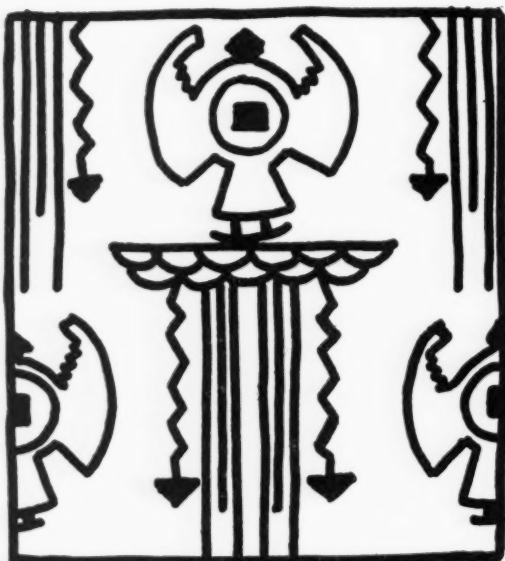
PLATE—RHODA ROBBINS  
Antwerp Blue, Black, Warm Grey, Peacock Green and Mulberry enamels.



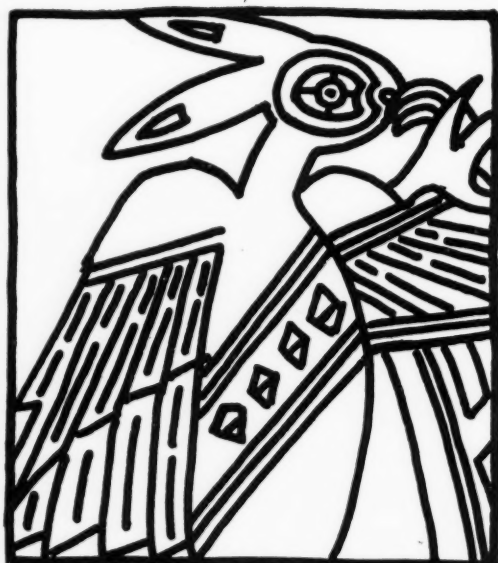
TEA CADDY—ELISE TALLY HALL  
Orange and Black on cream ground



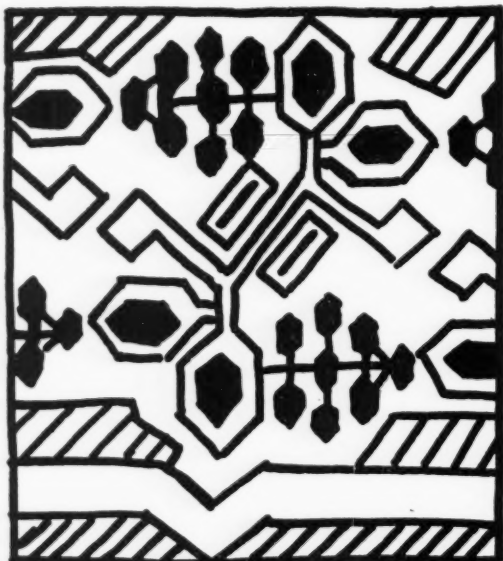
No. 2—TEA CADDY—ELISE TALLY HALL  
Egyptian Blue and blue made of  $\frac{1}{2}$  Antwerp,  $\frac{1}{2}$  Azure.



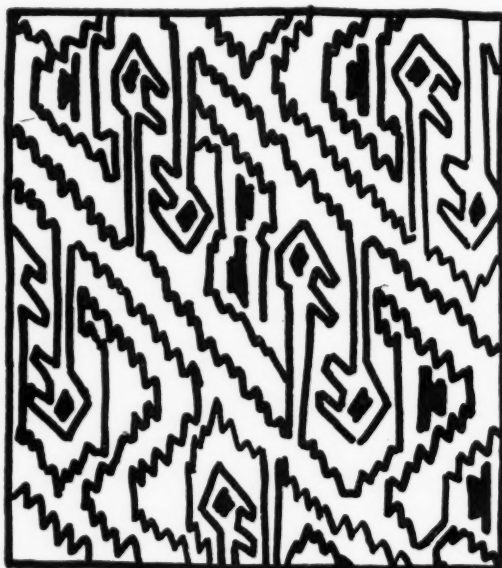
INDIAN



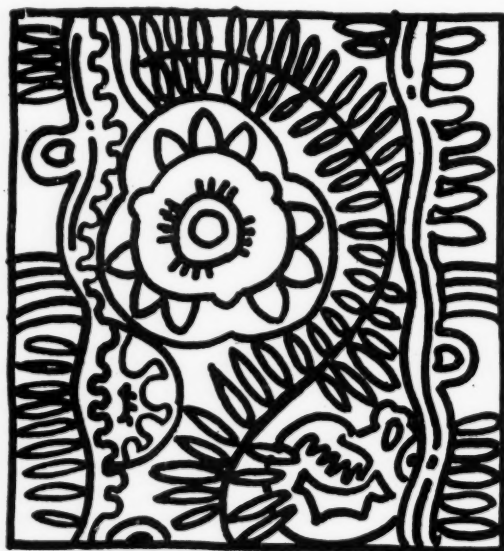
INDIAN



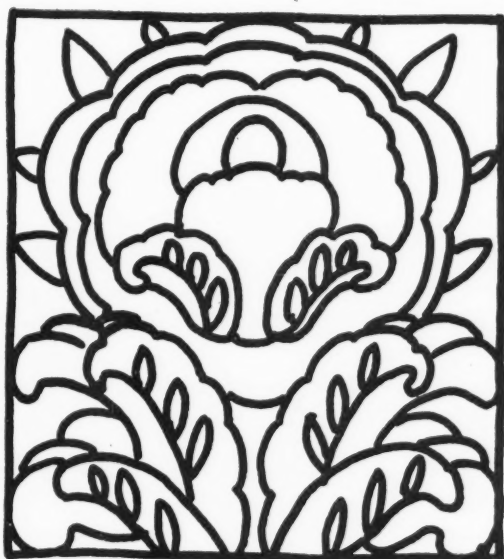
ROUMANIAN



PERUVIAN



MODERN GERMAN



HUNGARIAN



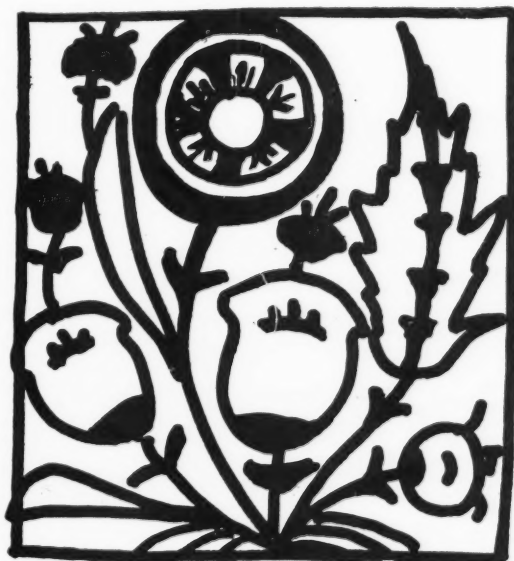
MEXICAN



COPTIC



JAPANESE

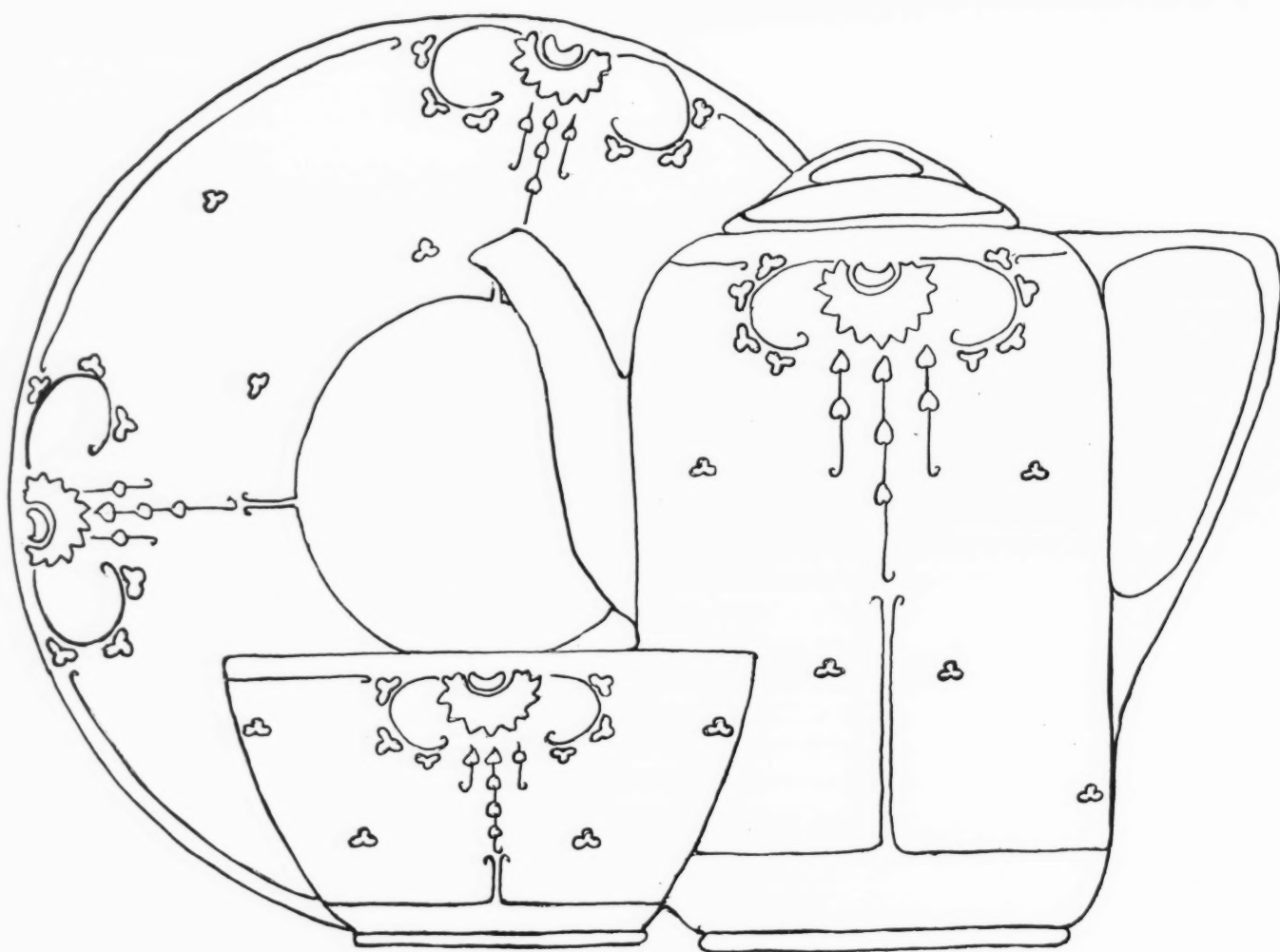


PERSIAN



FRENCH





PLATE, CUP AND TEAPOT—ANNE M. DANIELSEN

Large flower Crimson, Yellow center. Small figures Blue. Background Blue and Lemon Yellow.

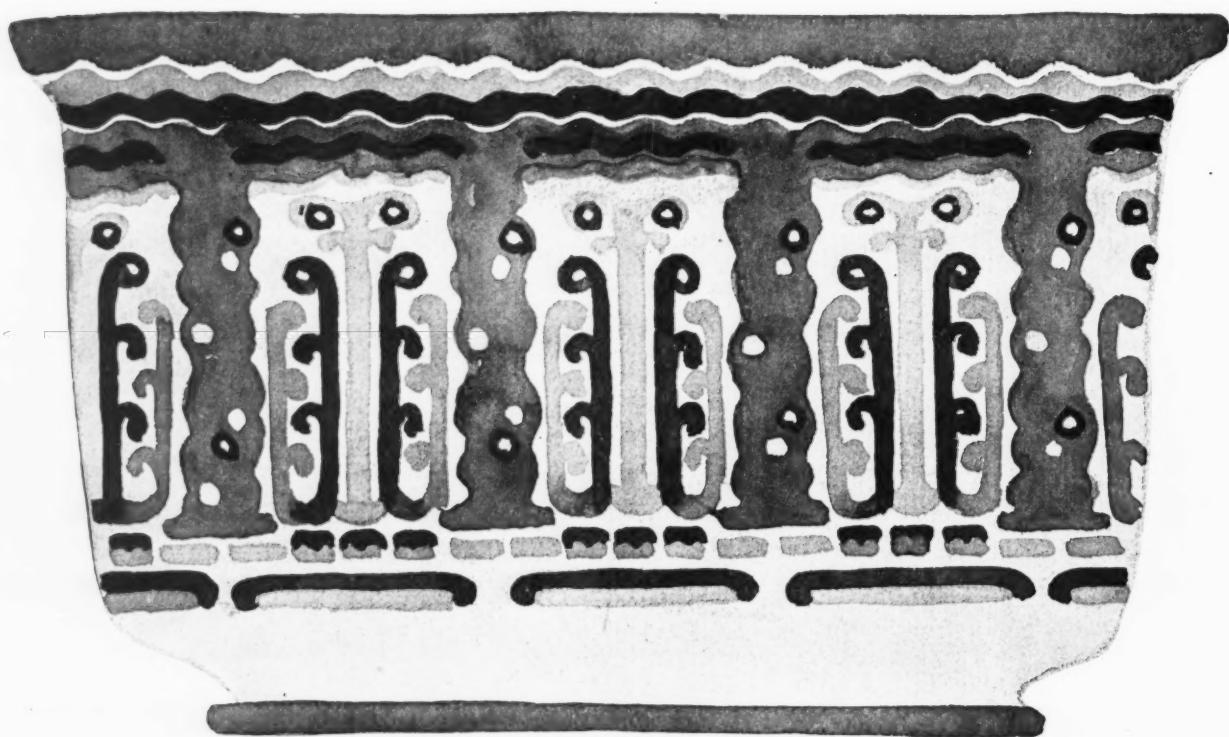


MEXICAN 17th CENTURY (In the Metropolitan Museum of Art)



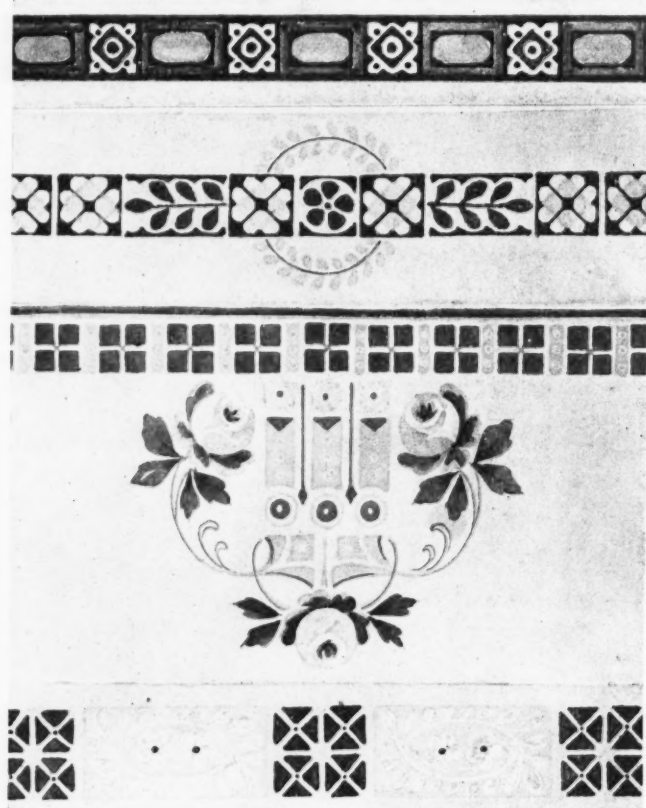
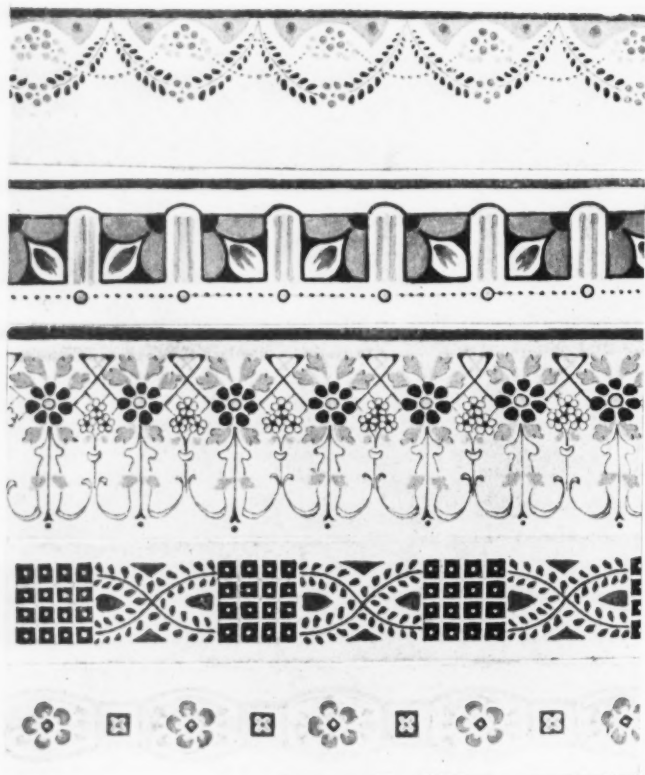
PITCHER—BOUNCING BET—L. GIBBONS

Color scheme—Flowers Warmest Pink. Two long turned over petals Wisteria. Three other petals, dark spot, Mulberry. Stem and leaves Leaf Green. Rim, band, base and handle Mulberry. Light spots in border Warmest Pink. Light line Wisteria. The ground should first be grounded a soft light green and fired.



BOWL—RHODA ROBBINS

Color scheme can be arranged as desired, using a different color for each shade of green. The colors suggested are Egyptian Blue, Grass Green, Purple Grey, Orange Red, Lilac.



BORDERS—JOHN LUNKENBEIN